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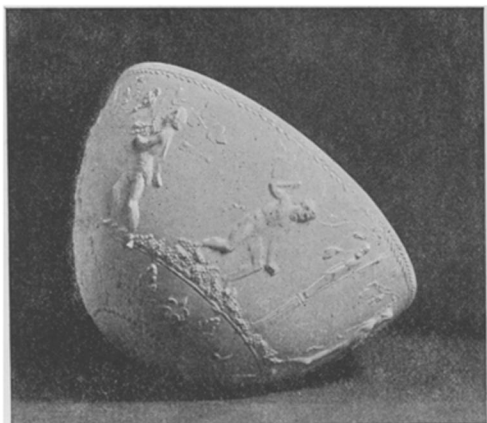
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excellencies of this class of Roman pottery,—the careful and accurate modelling of the figures, the skilful adaptation of the design to the space to be filled, the clever use of naturalistic and conventionalized plant forms as decorative motives. With the exception of the Museo Pubblico at Arezzo, there are no other collections which approach in completeness the two collections in Boston and in Cambridge, and it is no exaggeration to say that nowhere in the world, except in Arezzo, can this class of vases, the finest products of Roman ceramic art, be studied so conveniently as here.

GEORGE H. CHASE.



Cast from an Arretine Mould First Century B. C.

The Collection of Prints

THE Print Collection, numbering about thirty thousand engravings, consists of the Gray and Randall Collections and the Museum Collection. It is one of the largest collections in this country, both in number of prints and in scope; compared with the great European collections, it is remarkably even, and there are surprisingly few great and glaring gaps. It offers to the serious student of engraving sufficient material for a comprehensive study of the history and principles of the art, and is entirely adequate for the detailed study of certain branches of the subject.

The Gray Collection was given to Harvard College in 1857 by Francis Calley Gray of the class of 1809, through William Gray, with a fund to be used for its maintenance and increase. At the time of the gift the Gray Collection numbered nearly four thousand two hundred prints. This number has been practically doubled by purchases made from the Gray fund.

The Randall Collection, comprising about twenty thousand prints and drawings, was the gift of Dr. John Witt Randall of the class of 1834.

The Museum Collection is small, consisting wholly of engravings given to the Museum. It contains as yet no prints of great value, but it supplements the Gray and Randall Collections.

For one of its size, the collection is very rich in early engravings of both northern masters and those of Italy. An original print of the Master E. S., representing the Tiburtine Sibyl and Augustus (see page 39), proves the justice of the claim made for him that he was the first master of technique. Though not an artist of note, he laid the foundation for the technique of the great artists who followed him. Italian engraving of about this period is well represented by examples of both fine and broad manner. Among several specimens of the fine manner, the most notable are the three illustrations in the *Monte Sancto di Dio*, which was printed in Florence in 1477, and a unique impression of one of the so-called Otto prints. The latter (see page 36) is printed in a grayish ink. The six balls in the centre (the arms of the Medici) and the inscription above (*ò amore te q^a piglia q^a*) are sketched in with pen and ink which has turned brown with age. The *Assumption of the Madonna* (see page 37), sometimes attributed to Botticelli, is a splendid example of the broad manner. This is an excessively rare print, one of only four known impressions. It is extremely large for this period, printed from two plates, and joined together.

The great artists Martin Schongauer and Andrea Mantegna are represented by a number of engravings each. Those of Schongauer illustrate the artist's work at different periods of his career, and several of the impressions are very fine.

The collection is rich in engravings by the three great sixteenth century masters, Albrecht Dürer, Marcantonio Raimondi, and Lucas van Leyden. The Dürer collection, although not quite complete, is lacking in none of the great plates, and many of the impressions are exceedingly fine. To mention but a few instances: of the two splendid impressions of the Knight, Death, and the Devil, one is much darker than the other. It is printed in very black ink on white paper, with the lines very full, and shows some tinting. The other, printed also in intensely black ink on white paper, is more closely wiped with no tinting. The result is an extremely beautiful, silvery impression, which could scarcely be surpassed. The impression of St. Jerome in his Cell is one of wonderful delicacy and beauty. The late S. R. Koehler said of it, "There is nothing better . . . to be seen in the cabinets of either London, Dresden, or Berlin." The four prints of the Madonna with the Monkey, one of which is very fine, one fair, and two very poor, form a most instructive series, illustrating the result of the wearing of the plate. In many other cases, the collection offers in two impressions from the same plate an opportunity for the study of different printings, or of the natural deterioration of the plate from repeated use. Dürer's whole career as an engraver is illustrated, from his earliest attempts in such plates as the Ravisher and Holy Family with the Dragon-Fly to his latest period when he produced the portraits of Melanchthon, Pirkheimer, etc. There are examples also of all three intaglio



Otto Print

B. xiii, 143, 2

Diam., 4¾"

(See page 35)

processes employed by this master, graver-work, etching, and dry-point.

Lucas van Leyden, who at about fourteen years of age appears as an accomplished engraver, is represented by a series of prints which show the development of his technical method. The Samson and Delilah is an excellent example of his early technique with its fine, close, short lines, not yet quite sure. This is a splendid impression, printed in black ink and very brilliant. To a later period belong the Adoration of the Magi and the Dance of the Magdalene. The lines of shading are now longer, parallel, and more evenly laid. The Adam and Eve is an illustration of the master's latest method, when he had come under the influence of Italian engravers.

Marcantonio Raimondi, the third of the great trio, was the first engraver who worked primarily after the designs of others. He engraved under the direction of Raphael, and his plates are chiefly after the drawings of that master. The many prints in this collection show his technique at different periods of his activity. A comparison of his early plates and those of a later time show how great an influence the work of Dürer had upon the technique of this Italian, and a comparison of the plates

engraved under Raphael's instruction and those engraved after the painter's death prove the influence of the master upon his engraver.

The prints of the "Little Masters"—the Behams, Altdorfer, Aldegrever, Pencz, and Bink—show how great a hold Dürer had upon the engravers of Germany. The engravers working under the influence of Marcantonio—Jacopo Francia, Marco da Ravenna, and Agostino Veneziano—are all represented by prints in this collection.

Hendrik Goltzius, a Dutch engraver of the late sixteenth century, was the connecting link between the old method and the new, between the primitive painter-engravers who attempted to reproduce drawings only and the later engravers who aimed at the reproduction of full tone. Prints in the collection illustrate both phases of his work.

The seventeenth century was a very fruitful period in the history of engraving, and the products of these years are very fully represented. It saw not only the development and extensive use of the process of etching, but also the beginnings of the mezzotint process, as well as the farther use of line-engraving, confined no longer to the reproduction of drawings, but extended to the reproduction of pictures in color. The collection contains many



Assumption of Madonna B. xiii, 86, 4.

22¼' x 32⅝'

(See page 35)

etchings by the Dutch and Flemish masters who were painters also; among them as most notable may be mentioned the genre subjects of Ostade and Teniers, landscapes of Both, Waterloo, Ruysdael, etc., animal subjects of Paul Potter, and portraits by Van Dyck. Rembrandt, too, is of this period. He belongs not only to one of these groups, but to all, an etcher of figure subject, landscape, and portrait. The many prints from his plates illustrate his early method of work in pure etching, his later use of dry-point in combination with etching, and later still dry-point alone, and present examples of all classes of subjects made use of by him.

The works of Salvator Rosa in Italy, of Callot, Claude Lorrain, and Gaspar Poussin in France, and Hollar working in England, show how the etching process was employed beyond the Netherlands in the seventeenth century.

At the same time, the great Flemish painter, Rubens, had gathered about himself a group of engravers, who, under his supervision, devoted themselves to reproducing his paintings. This collection contains a large number of prints by these men, known as the Rubens school, the chief of whom were Vorsterman, Pontius and the Bolswerts. The same men were employed to engrave a series of portraits after drawings by Van Dyck, known as his Iconography.

A generation later the French school of portrait engravers was producing the finest portraits engraved in line the whole history of line-engraving has to offer. The number of these portraits in the Fogg Museum is very large. Not only is it possible to study the whole career of an engraver like Nanteuil, and to compare his technical methods at different periods, but also, by comparing states, to see what changes were made in the plate from time to time.

The mezzotint process aims to reproduce tones, and is the only process which lends itself naturally to the full expression of tone. It may be described briefly as follows: the surface of the plate is worked all over with the rocker, a toothed instrument, which makes innumerable cavities to hold the ink. The plate in this condition would yield an impression of uniform blackness. In proportion as the engraver wishes his plate to print light, he scrapes down the particles of copper raised all over the plate, thus rendering the cavities more shallow and capable of holding less ink. The pioneer mezzotinters, however, pursued quite a different course. Instead of working from their deepest dark to their brightest light, they worked from light to dark. With the roulette they roughened those parts only of the plate which they wished to print dark, and in proportion to the darkness desired. Prince Rupert and Von Fürstenberg in Germany and Wallerant Vaillant in France worked in this primitive manner. Mezzotints by all of these men are in this collection. Blotting, too, is represented. He is said to have been the first mezzotint engraver to lay a regular ground and then to scrape the plate. Dur-

ing the seventeenth century mezzotint was practised to a far greater extent on the Continent than in England, yet even at this time it was called the "English manner."

In the next century, the eighteenth, the most interesting plates produced were in mezzotint, and those chiefly in England. In the Fogg Museum there are examples of the work of all of the principal engravers of this period. A plate engraved in mezzotint wears more quickly than one in which lines are either etched or cut with the graver. It is necessary, therefore, to see an early impression in order to judge justly of the engraver's work. The collection offers a number of such early proofs. There are late and worn impressions also, very valuable in contrast.

In the early nineteenth century the great English landscape painter, Turner, chose this process to interpret a series of sepia drawings which were engraved and published under the title of *Liber Studiorum*. His intention was to make his series one of a hundred plates which should embrace all classes of landscape subjects and prove his skill as a landscape artist. Of the hundred planned, seventy-one were published and carried through a number of states each. With one exception only, these seventy-one plates were first etched, in every case but four, by Turner himself, and then engraved in mezzotint, eleven by Turner, and the remainder by the professional engravers of the time. The Fogg Museum has the complete published series, nearly all in first states of the plates, forty-five etchings, and from several of the plates, two different states. The latter are most instructive to the student of Turner's art, for they show not only what changes were made to repair the plate which had become worn in printing, but also how Turner made actual changes in the picture itself. The *Liber*, though not wholly the work of Turner's hand, is practically his, for his engravers were constantly under his supervision, submitting proof after proof to him until they had attained a result satisfactory to the master. In addition to the published plates, the collection has impressions from a few of those unpublished also. The impressions are of uniform high quality, and a few are unusually beautiful, for example, the first state of *Ben Arthur*. It is printed in a yellowish brown ink, is less brilliant than the impressions printed in a darker ink and the contrasts are not so sharp, but the whole print is very harmonious and more satisfying to some than the more brilliant impressions.

During the eighteenth century in the different countries of Europe engravers were busy producing hundreds of plates in line. The process as practised by them was, in the case of many engravers, largely etching, not the free painter etching of the artist, but a formal use of the etched line instead of the cut line, or in connection with it, to shorten labor. The collection contains a very large number of prints of this kind. Many early proofs from unfinished plates and series of states illustrate



Master E. S. Tiburtine Sibyl and Augustus B.8. 5¼' x 8⅝ (Page 35)



J. M. W. Turner

St. Catherine's Hill, near Guilford, from the
Liber Studiorum (etched state)

the engravers' methods of procedure. In some instances there are duplicate states also. These are by no means always duplicate impressions, but often differ widely one from another, furnishing valuable material for the study of printing.

The technical method of William Woollett differed from that of his contemporaries in that he carried his preliminary etching farther, often using several bitings. His manner of engraving is well illustrated by the many impressions, early as well as late, from his plates.

Woollett's system was developed later by the Turner line-engravers. Turner made hundreds of drawings in water color, which were translated into line by his engravers. These engravings were published sometimes in series — views of places with descriptive text or as illustrations to books. This collection, including an indefinite loan by Mr. Francis Bullard of Boston, contains impressions from nearly all of the plates engraved after Turner during his lifetime. Almost all of them are proof impressions and very fine. The original drawing of Devonport, the property of the Fogg Museum, and Tintagel Castle, a loan, enable the student to make direct comparison of engraving with drawing. Turner himself never engraved in line, but he watched the work of his engravers so closely that no plate was published before it met with his approval. From time to time the engravers submitted proofs to Turner, who made corrections or additions, returning the proofs for further guidance. Several of these so-called "touched-proofs" help to make this collection one of greatest value to the student of Turner's art.

The eighteenth century produced but few painter-etchers, and the best of these in Italy. The etchings of the Italians — Canaletto, Bellotto, and Piranesi — and of the Spanish Goya, represent the best work in etching of this period. This

process found many adherents in the next century, however, whose work is very fully illustrated in this collection. Much of the work was of an original character, but there were etchers who reproduced the designs of others also. Among those most worthy of note may be mentioned Jacque, Daubigny, Corot, Lalanne, Bracquemond, Jacquemart, Meryon, Seymour Haden, and Whistler. The set of Haden's etchings was selected by him especially for Harvard University. Among the Whistler etchings are some very fine impressions; that of the Becquet is called

by the artist himself "selected proof." There are examples of other intaglio processes also, aquatint, stipple, etc.

The collection is not so strong in specimens of relief processes as of intaglio. It is, however, quite sufficient to illustrate the history and principles of this branch of the subject. There are prints representing the earliest form of woodcut, when the woodcutter worked with a knife on a block cut plankwise, aiming to reproduce drawings in black on a white ground; among them are several colored by hand in flat washes of bright colors. Two prints from the blockbook, the Apocalypse, printed in brown ink with a frotten, are most interesting examples of these primitive colored woodcuts.

The Dürer woodcuts are many in number, including the two Passion series, Apocalypse, Life of the Virgin, etc. An incomplete set of prints from Holbein's Dance of Death, in addition to an edition of 1562, show the power of this German artist as a draughtsman.

The relief process called *chiaroscuro*, which aimed to reproduce wash drawings by means of a succession of printings from several blocks, each one of which was inked with a different color, was practised chiefly in the sixteenth and seventeenth centuries, in Italy principally, though to some extent in other countries also. The works of Ugo da Capri, Vicentino, Antonio da Trento, Andreani, Lucas Cranach, and others, well illustrate this process.

Thomas Bewick, working in the latter half of the eighteenth century, brought about a revolution in the history of wood-engraving. With the introduction of wood-blocks cut across the grain, and the graver to take the place of the knife, an innovation accredited to him, the method of procedure was entirely changed. The result was a picture in white lines on a black ground. Bewick's British Birds furnishes ample illustration of his

work. Later engravers adopted Bewick's method, extending its use to the translation of the most elaborate paintings. The collection contains many wood-engravings of this period, by such well-known men as Cole, Kruell, and many others.

Lithography is a modern process, having been discovered in 1798 by Aloys Senefelder. It has been practised very extensively, and used for printing not only one color, but many. The number of lithographs in this collection is not large, but represents the art as practised in this country as well as in Europe.

A valuable reference library accompanies the Print Collection. It contains the most important histories of engraving, books describing processes, general catalogues of painters and engravers, and works dealing with individual artists. Prints and books together furnish the student of engraving all the material necessary for a thorough acquaintance with this most interesting branch of the Fine Arts.

LAURA H. DUDLEY.

The Photograph Collection

TO a student of any branch of the Fine Arts a collection of photographs serves some of the purposes of a reference library to a student of literature. By means of photographs it is possible, as often in no other way, to obtain reproductions, of unquestioned accuracy, of works of sculpture or of monuments of architecture, and also of painting, in all its features except the coloring. By the same means, also, comparative studies may be pursued and extended to any desired degree. Therefore the collection of forty-two thousand photographs in the Fogg Museum is an important aid to instruction in the Fine Arts.

These photographs are, for the most part, silver prints of the ordinary size, eight by ten inches, but they include nearly fifteen hundred Braun carbons and some other equally large prints. Of the whole number, about thirteen thousand are reproductions of painting; to which are added some illustrations of the tapestries and fabrics of different countries. The painting is arranged alphabetically by artists, under their respective schools. Although the works of Italian painters outnumber all others, the important painters of all schools are well represented. Among the more recent acquisitions special mention may be made of a full collection of the works of the Sieneſe painters, another of the French Primitives as exhibited in Paris in 1904, a small collection of French Impressionists, about one hundred and seventy-five examples of the work of the English Pre-Raphaelites, a large number of portraits by English artists of the eighteenth century, and a collection of the works of J. M. W. Turner now exhibited in the Tate Gallery. The portraits of the whole collection are rendered accessible by means of a special portrait catalogue.

The Museum also possesses many photographic reproductions of drawings, including the collection of the Uffizi, that of the Academy of Venice, and

four volumes of drawings by Rembrandt. Ancient painting finds place in the following division, among other illustrations of ancient and classical art.

The second division — of ancient art — is a large one. A running outline of its contents would include photographs of Egyptian ruins, temples and tombs, with Egyptian sculptures, mainly from the collections of Gizeh, the Louvre, and the Vatican; Assyrian sculptures and reliefs, mostly from the British Museum collection; Greek architecture and a comprehensive collection of Greek sculpture classified by period and subject, with about six hundred Greek vases; Etruscan remains; Pompeian frescoes; a large collection of the monuments of ancient Rome, together with Roman remains elsewhere in Italy and in Europe. Here also are six hundred photographs taken by the American Archæological Expedition to Syria in 1899-1900, and a collection of Buddhist sculptures from the Central Museum, Lahore.

The third and largest division of photographs deals with architecture and sculpture, with especial regard to the mediæval and renaissance periods. The collection has been gathered with some care from various sources in addition to regular dealers' supplies, and is full of examples of the less known as well as of the more important churches and cathedrals, castles, palaces, and other monuments of Europe, often with numerous views and details of single subjects, as in the case of St. Sophia, Constantinople, with one hundred and five views, the Vatican with an equal number, and the Alhambra with one hundred and forty-nine views. Three hundred photographs from the Königl. Preussische Messbild-Anstalt of Berlin furnish especially fine illustrations of the architecture of Aix-la-Chapelle, Andernach, Hildesheim, and the Benedictine abbey of Laach. The latest accessions are details of early English churches and cathedrals and representative collections of views from Siena and from Rome. With the architecture may be found the mosaics which occur in the decoration of the early churches. Four hundred and forty-five mounted plans and plates from Dehio and Bezold's *Baukunst des Abendlandes* add to the equipment in this department.

It remains only to note the photographs of sculpture, which are arranged to follow the architecture of corresponding periods and countries. Mediæval, renaissance, and modern Italian sculpture are the three best represented groups, that of renaissance Italy being unusually extensive. In the division of mediæval French sculpture, valuable additions have recently been made.

Thirty-eight hundred lantern slides accompany and supplement the photograph collection. These slides are provided with a unique catalogue, which facilitates reference by furnishing in every case a diminutive print in addition to the slide number.

Both slides and photographs receive frequent accessions, constantly increasing the usefulness of the collection as a whole.

ELIZA P. HUNTINGTON.